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West Olympic Competition

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ARCHITECT

FEBRUARY

Monday 6

Rick Keating
Design Director, SOM, Los Angeles, Cal Poly Pomona, Environmental Design main gallery, 7:30 pm. Call (714) 869-2664.

On Writing: Painting as Art
Richard Wollheim, art historian, sponsored by Foundation for Art Resources, Pacific Design Center, Room 259, 7:30 pm, \$4. Call (213) 225-6474.

Tuesday 7

LA/AIA Board of Directors Meeting
Pacific Design Center, Room 259, 5 pm. Call (213) 659-2282.

Life on the Edge: Boundaries in Human Ecology
Joseph Meeker, Cal Poly Pomona, union multi-purpose room, 7 pm. Call (714) 869-2673.

Monday 13

Fifties Task Force
LA Conservancy, 7 pm, Call (213) 623-CITY for meeting location.

Wayne Ratkovich, developer
Cal Poly Pomona, Environmental Design main gallery, 7:30 pm. Call (714) 869-2664.

Tuesday 14

Mackintosh, Hoffman and Wright: A Tale of Three Cities
UCLA Extension, all day seminar, Four Seasons Hotel, 9:30 am - 4 pm, \$125. Call (213) 825-9061.

Associates Board Meeting
Pacific Design Center, Room 259C, 6:30 pm. Call (213) 659-2282.

Monday 20

Laddy Dill, artist
Cal Poly Pomona, Kellogg West Conference Center auditorium, 7:30 pm. Call (714) 869-2664.

Submission Deadline
California Preservation Foundation Awards, 5pm. For more information, call (213) 478-0995.

Tuesday 21

Architectural Selection and Architectural Excellence in Public Buildings
Seminar sponsored by LA Board of Public Works and Cultural Affairs Commission, City Hall Tower, 6 pm. Call Jane Kolb, (213) 485-6761.

Monday 27

Julia Thomas and Michael Bobrow
Cal Poly Pomona, Environmental Design main gallery, 7:30 pm. Call (714) 869-2664.

Tuesday 28

Issues Committee
LA Conservancy, 7 pm, Call (213) 623-CITY for location.

Shamanism and Deep Ecology
Joan Halifax, Cal Poly Pomona, union multi-purpose room, 7 pm. Call (714) 869-2673.

Wednesday 1

Lightweight Structures in Australia
Exhibition on work of Vinzenz Sedlak continues through February 8, UCLA, Perloff Hall, Gallery 1220. Call (213) 825-7858.

Wednesday 8

Architecture for Health Committee
Pacific Design Center, Room 259C, 3:30 pm. Call (213) 659-2282.

Professional Practice Committee
Robert Keenan, architect with Harry Weese Associates, will discuss the coordination of the Metrorail project, Pacific Design Center, Room 259, 5 pm. Call (213) 659-2282.

Wednesday 15

LA Architect Editorial Board Meeting
Pacific Design Center, Room 259C, 7:30 am. Call (213) 659-2282.

Government Relations Committee
Merry Norris, President, LA Cultural Affairs Commission, Pacific Design Center, Room 259C, 5:30 pm. Call (213) 659-2282.

March 1

Chamber Music in Historic Sites
Chicago Symphony Chamber Players, Four Seasons Hotel, 8 pm. (213) 747-9085.

Thursday 2

What is Post Modernism?
Professors Edward Soja and Charles Jencks, UCLA Perloff Hall, Room 1243A, 5:30 pm. Call (213) 206-0540.

Thursday 9

OMA Projects
Rem Koolhaas, UCLA, Dickson 2160, 8 pm. Call (213) 825-7858.

Thursday 16

Whose City Is This Anyway
LA Councilwoman Ruth Galanter, UCLA Perloff Hall, Room 1243A, 5:30 pm. Call (213) 206-0540.

Minority and Women Resources Committee
Social Cocktail Party, 6pm, Biltmore Hotel, \$15. For more information, call Sera (818) 842-7776.

March 2

Public Policy and Travel Behavior: Comparing Experiences in Western Europe and North America
Professor John Pucher, UCLA Perloff Hall, Room 1243A, 5:30 pm. Call (213) 206-0540.

Friday 3

Chamber Music in Historic Sites
John Gibbons Ensemble, Doheny Manion, 8 pm. Call (213) 747-9085.

Friday 10

Grant Mudford: The Urban Monument
Photography exhibition, SCI-ARC architecture gallery, 1800 Berkeley Street. Call (213) 829-3482.

Friday 17

Chamber Music in Historic Sites
Da Camera Players, Doheny Mansion, 8 pm. Call (213) 747-9085.

Weekend

Saturday 4
Terra Cotta
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Little Tokyo
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Ricardo Legorreta, Fumihiko Maki, Richard Meier, Richard Rogers

International architectural symposium, UC San Diego, Mandeville Auditorium, 9 am - 5 pm. Call (619) 534-3123.

Sunday 5
Hispanic Art in the United States
Exhibition opens at LACMA, 5905 Wilshire Blvd. Call (213) 857-6222.

Weekend

Saturday 11
Art Deco
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 12
Bullocks Wilshire
LA Conservancy tour, 10 am. Call (213) 623-CITY.

Chamber Music in Historic Sites
Fresk Quartet, Weaver House, 1:30 pm and 3 pm. Call (213) 747-9085.

Weekend

Saturday 18
Spring Street: Palaces of Finance
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Chamber Music in Historic Sites
Riverside Festival, Omni Mission Inn, Chanticleer, Franciscan Quartet. Call (213) 747-9085.

Weekend

Saturday 25
Seventh Street: Mecca for Merchants
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Designing and Building for Earthquakes in Southern California
Second day of two-day seminar, sponsored by AIA/ACSA Council on Architectural Research and the LA/AIA, 7:15 am - 7:30 pm, Biltmore Hotel, \$195, \$80 students. Call (202) 785-2324.

Sunday 26
Chamber Music in Historic Sites
Haydn Trio, Doheny Mansion, 8 pm. Call (213) 747-9085.

Barrier-Free Design
All day conference at the Stouffer Hotel, 8am-6pm. For more information, call John Mutlow (213) 381-7067.

March 3

Weekend

Chamber Music in Historic Sites
Haydn Trio, Los Angeles Athletic Club, 2:30 pm. Call (213) 747-9085.

IN DEFENSE OF SPACE

Los Angeles County Museum of Art's spectacular retrospective of Bruce Goff's work expressed a very controversial design principle: one should not, Goff said, hesitate to compromise any or all other architectural concerns if necessary to achieve the ultimate in spatial qualities. Goff's Japanese Pavilion at LACMA has aroused critics to words like "grotesque", "bizarre" and "flamboyant", but beneath these superficial depictions the Pavilion can be seen as a remarkably successful expression of Goff's emotional bias for spatial quality.

No denying, of course, the compromises are serious: most importantly, the spatial quality of the interior is so powerful that Paul Goldberger has already pointed out that, "the art seems almost an afterthought", recalling the recognized weakness of Wright's Guggenheim Museum. And the curators are said to fear hanging the art on its tokonoma display panels because they can be reached only by crossing as much as a three story gap between them and the visitors' ramp. Also, the Japanese are reported to believe that they should loan none of their future travelling shows so long as the Pavilion's huge reflecting pool and waterfall are allowed to continue to produce relative humidity dangerous to their art.

How can Goff's priorities be defended against attacks such as these and others?

First, one must visit Goff's space early and on a stormy day to minimize fellow visitors. Near solitude allows you the freedom to better understand the society for

which the art was created. Think of that society as a people ever-hungry for an art expressing all aspects of life, cruel or otherwise, but depicted nevertheless in a gracious, elegant manner, a manner as insistent as Goff's spaces. As willing as his spaces are to compromise, even ignore practical requirements, so does the elegance of the art soften life's realities. Art and space are in tune.

Now move down the ramp slowly, away from the art, looking first toward the ceiling through the nearly tangible, pale light filtering through the shoji walls. Sense also the undemanding light spilling and reflecting gently from the warm wood surfaces of the art's tokonomas. Put this all together, resist rationalizing it, and recall your first visit to Chartres: you passed through that door (on another rainy day, perhaps?) and stepped into that magnificent, radiant gloom. At that moment none of Chartres' details mattered for the power of that space was such as to be always overwhelmingly sensed but seldom "seen" except through the shimmering distortion of tears. No, the Pavilion is not Chartres, but why did you think of Chartres?

Move again down the ramp. Now lower your gaze from the ceiling and look to the right and left. Keep moving while trying to follow the spaces that quickly and tantalizingly disappear behind odd-shaped forms, forms that interlock with and shape thin air, actually define it as a sculptor's negative space.

Next peer over the guard rail down to the evanescent shimmer of light on black water far below. Let your ears take over now and recognize that the "white sound" of a waterfall has been masking any Los Angeles noise that has penetrated the shoji walls. By now, fellow visitors' voices may have intruded. Accept them and listen carefully to their resonance. Are they hushed as were the voices of others about you that sunny morning you wandered, stupefied, through Ronchamp? Wandered, drawn like a moth to savor, one after another, the blinding, fiery light darting

through those tiny windows? No, the Pavilion is not Ronchamp, but why did your hushed neighbors make you think of Ronchamp?

At the bottom of the ramp you have reached the waterfall and the black pool. It is nearly dark at this depth and the brightness of the last broad tokonoma has shrunk your pupils to holes so tiny that, looking away, pool and waterfall are only indistinct presences in the dim shadows. Ah, the cave of primitive man's paintings at Lascaux! Our guide had led us, hand in hand in darkness, through narrow cave passages to the great central cavern, asked us to stand quietly for a full minute and then suddenly lighted the murals on the walls. Surrounding us, Cinerama-fashion, were 15,000 year old racing bulls and leaping horses, all gracious and elegant on their rock-face "tokonomas". And the darkness all around, beyond the ring of bright wall, why did we cherish it as a mysterious shelter from an intruding world? No, the Pavilion's depths are not Lascaux, but didn't they comfort you as Lascaux did?

Now, as you climb slowly back up the ramp, sense a reluctance to leave this place. Remember the tiny, ancient chapel alone on its rocky point seaward behind Mont Saint Michel? Remember peering through the grate in the thick locked door and with all your heart wishing yourself in that tiny, stone-walled room with its two tiny windows? Wishing to sense, forever perhaps, the enfolding protection of its tiny space--protection from a vast ocean pressing in from all sides--protection from a too-large sky and even the heaven in it?

No, this is not that chapel, but here, too, you find reasons to prolong your stay.

Paul Sterling Hoag

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First Street, Room 100, Los Angeles, CA 90012. (213) 485-4142 or (800) 252-7790 Ext. 54142 inside California (toll free), (800) 421-9555 Ext. 54142 outside California (toll free). EEO/AA Employer.

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Photography for PCBC Gold Nugget. Deadline: April 19. Scot Wright (213) 271-4564.

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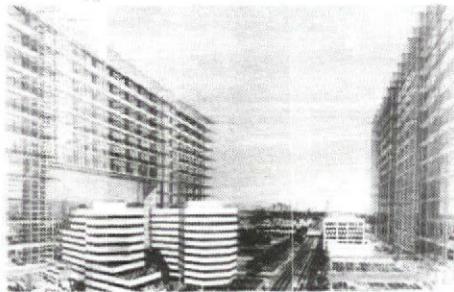
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The Olympic West Competition, which began as an innovative attempt to use architecture as a means of visualizing and debating a community's future, has ended with the affirmation of some of the most hackneyed and offensive elements of current design. The winner, the Boston firm CBT, proposed a bland and massive office block whose forms make only feeble nods to its context, while its urban strategy consists wholly of proposing street mosaics and birds of paradise planted down a street median, as if these colorful moments could mitigate the disjunctions of scale and texture in this fast-developing West Los Angeles neighborhood.

Olympic West Competition



Offices facing Olympic Boulevard, CBT/Childs Bertman Tseckares & Casendino, Boston (courtesy of Long Photography Inc.)



"Almost transparent" steel and glass office buildings lining Olympic Boulevard, Francois Seigneur and Valerie Vaudou, Paris (courtesy of Long Photography Inc.).

Design consultant and veteran competition organizer Michael Pittas conceived of the international competition as a forum for voicing various community members' conflicting priorities. Raleigh Enterprises, the sponsor of the competition, is a major landowner and developer active in the ten blocks of Olympic Boulevard which stretch west from the San Diego Freeway. Having already built the massive Executive Life Center, Raleigh wants to develop at least two other parcels in the area. Homeowners and neighborhood groups are concerned that their community, formerly famed for its gardens, was beginning to resemble Century Boulevard near the airport or Wilshire Boulevard in Westwood. Rather than facing the ire of such groups, the developer decided to elicit alternative approaches to integrating proposed buildings with the surrounding area. Councilman Marvin Braude, a sponsor and a juror, was an early and vocal supporter of the idea.

The two-phase competition had a jury which included community members and design professionals. Originally, the professional jurors included Ricardo Bofill and Richard Meier, however these two preeminent designers sent their regrets for the final jury, and were replaced by designer Craig Hodgetts and West Hollywood City Planner Mark Winograd, who joined architect Regula Campbell, urban designer Rai Okamoto, *Progressive Architecture* Editor John Morris Dixon, and James Wines of the New York firm SITE.

The response to the competition was poor. Only 85 proposals were received,

though hundreds of entry packages had been sold. Pittas attributes the lack of response to architects' unwillingness to tackle the important, but difficult and profoundly unglamorous problems of small-scale urban planning and the design of speculative office buildings. Would-be entrants, however, complained that the information package was vague and confusing, and commented on the lack of relationship between the urban planning and building design components. From the 85 who submitted schemes, five finalists were selected because of their attention to contextual issues and potential for development. Three of the schemes, those by CBT/Childs Bertman Tseckares & Casendino, of Boston, Cigolle and Coleman, and Snyder-Bridgwater of Los Angeles, all architecturally conservative, attempted to integrate and mediate the varying commercial and residential scales of the neighborhood. The scheme by Francois Seigneur and Valerie Vaudou of Paris proposed a giant linear building along the south side of Olympic, while AKS Runo of Hollywood proposed a park on the north side and a "vertical garden" on the south side of the site, with two office buildings designed according to geometries "derived from works by Marcel Duchamp".

During the final jury, a great divergence in the level of presentation was evident. On one end of the scale, CBT presented a huge model of the area, with new and proposed buildings, vegetation and street patterns, and a series of fully rendered presentation boards. On the other side of the scale, AKS Runo presented two models which appeared abstract and unfinished, and four delicate boards concentrating almost completely on the office buildings. The competition organizer was accused by some participants of sending mixed signals on what the jury would be demanding for the second phase. Some were told to present a complete urban design strategy, while others were told to focus on the buildings.

According to one jury member, none of the schemes were convincing, and the selection was made by elimination. AKS Runo's scheme raised the building on a three-level parking plinth, exposed the core and sent ramps flying out of the "urban plaza" on top of the parking garage into the building. On the other site, the firm designed a smaller office building in a linear park with several other small office and retail pavilions, surrounded by a wall. The lack of urban design information and the complete isolation of the two buildings eliminated this scheme.

The French scheme changed radically in the second phase. A set of evocative drawings depicted a series of linear office buildings of "almost transparent" steel and glass, lining Olympic Boulevard on both sides. The buildings were to have been set back from the boulevard behind sunken gardens filled with retail space and ramps leading up to the sidewalk and office building. The presentation was visionary, and offered a startlingly different scale for the neighborhood. Jury member Dixon argued that the scheme resembled a discredited Parisian urban scheme from the 1930s, while Hodgetts and Wines argued that perhaps Los Angeles needed this kind

of vision. In any case, the scale and clear form of the scheme was too radical for the non-professional jury, though one jury member ruefully commented that the presence of Meier or Bofill might have given the professional jurors more authority with which to argue in favor of it.

The Cigolle and Coleman scheme, although a bold work of architecture, was discarded because it suggested turning all of the sidestreets leading to Olympic into cul-de-sacs, thus creating the kind of split in the city which seems to be antithetical to convenience-minded Angelenos. The Snyder-Bridgwater design called for larger parks and a faintly constructivist set of buildings, and was not fully resolved.

This elimination left the CBT scheme. The large model showed a future Olympic Boulevard filled in with office buildings whose form and scale closely resembled some of the existing structures. Major proposed modifications included the suggestion that all buildings contain courtyards and be set back from the street. The neighborhood behind these behemoths was to be shielded "where possible" by small gardens. On the site adjacent to the freeway, the taller office building combined reflective green glass, curving in response to surrounding ramps, with decorated stone panels. The other office building was divided into smaller spaces grouped around a deep and dark courtyard.

The CBT scheme did not make any concrete suggestions for reconciling the radical disparity in the scale and use between the boulevard and the surrounding community. Instead of addressing problems of community identity in a structural manner, the neighborhood was to be given a graphic "look"; rather than tackling the changed scale of the street, the firm attempted to mediate with street furnishings and plantings. Of course, it remains to be seen how many of these amenities survive the building process, since none of them are intrinsic to the revenue-producing offices.

A failure of architectural vision is to blame for the disappointing competition results. None of the schemes convincingly addressed the complexities and banalities of this typical Los Angeles situation. Though Seigneur and Vaudou provided vision, theirs was a singular idea which turned its back on the neighborhood. AKS Runo presented a sensitive investigation into potential building and urban forms, but their scheme was too tentative and abstract. The fact that so few entered, and that none could provide an innovative vision, bodes ill for the capacity of architecture to be a concrete tool for envisioning future urban development. The Olympic West Competition may have been troubled by sloppy management and a badly composed jury, but the real problem lay with the architects and their inability to produce buildings which offered constructive alternatives to the deadening status quo.

Aaron Betsky

Mr. Betsky is Managing Editor of *Artcoast*, a new Los Angeles-based art magazine.

CONSTRUCTION OBSERVATION

The following is the first article in a two-part series. Various provisions of each of these documents have been incompletely cited or paraphrased for brevity, and should be reviewed in their entirety and in proper context.

The owners of a home under construction always seem to make frequent visits to their construction site, even when it's inconvenient. Seeing their visions materialize becomes the most fascinating event in their lives. They may not understand why their architect appears to be less absorbed in their home's physical evolution, usually because he hasn't explained the extent of his behind-the-scenes activities. Generally, home clients are more subjective and emotional than clients for commercial, industrial or institutional projects. However, construction undertakings represent major financial commitments, and all clients need to be cultivated, encouraged, respected and informed.

The standard architectural services contract describes activities performed by the architect during each phase of professional service. The recently revised contract is AIA Document B-141, Owner-Architect Agreement, Fourteenth Edition, 1987. Also available from the AIA are three additional variations of architectural services agreements: AIA Document B151, Abbreviated Owner-Architect Agreement, which can be used on projects of limited scope; AIA Document B161, Standard Form of Agree-

ment Between Owner and Architect for Designated Services, which must be used with its companion AIA Document B162, Scope of Designated Services; and AIA Document B181, Standard Form of Agreement Between Owner and Architect for Housing Services with Cost Estimating Services Provided by Owner.

According to the agreement, the construction phase commences with the award of the construction contract. Approximately 80 to 85 percent of the total architectural fee is expended for services performed prior to construction, leaving 15 to 20 percent of the fee to cover construction phase services. Even with hourly rate contracts, knowledgeable owners are likely to become disgruntled if construction phase fee billings appreciably exceed this percentage.

When the fee is determined as a percentage of construction cost, projects of lesser cost will not usually generate sufficient fee to cover all of the services promised in the AIA Owner-Architect agreement. None of the architect's activities can be safely slighted, least of all the time which must be spent at the construction site. Nor is the architect's exhaustion of the fee reserve a legally or ethically acceptable excuse for failure to perform the contracted duties completely and competently.

Architects in such cases have only two options: increase the fee or eliminate some of the services. Either option requires concurrence of the client and must be discussed and agreed upon when the contract is originally negotiated. The AIA agreement offers some economic relief by providing for the insertion of a time period for performance of basic services. Any services provided after expiration of the agreed time span are compensated on the same basis as additional services. However, this provision is only valuable when the time period inserted proves to be realistic, not so short as to cause client resistance nor so long as to be ineffective.

According to the architectural contract, the architect must exercise professional

judgment in determining frequency and timing of site visits. The contract explains that the site visit is for the architect "to become generally familiar with the progress and quality of the Work completed and to determine in general if the Work is being performed in a manner indicating that the Work when completed will be in accordance with the Contract Documents". The architect should be present to observe events of major impact on the project's structural or design integrity. Some parts of the work need to be examined during their execution, while other components need only be observed upon completion. The architect's observation in the field consists of a periodic examination or viewing of the work in process or completed as contrasted to the contractor's continuous superintendence and supervision of the trade workers and artisans involved in the day-to-day execution of the work.

The architect is required by the agreement to keep the owner informed of the progress and quality of the work. Most architects send the owner and the contractor a written report of each site visit. The report should be a complete record of the proceedings at the architect's job site visit, including the date, time, duration, weather conditions, persons present, percentage of work completed by trade, work progress compared to schedule, questions raised by contractor or owner, determinations made by the architect and any questions or actions which remain pending for appropriate later attention. The report should be written and issued promptly, preferably on the day of the visit, and certainly no later than the day following. Although many architectural firms have forms designed for this purpose, the standard AIA form (Architect's Field Report, AIA Document G711) is adequate and widely used.

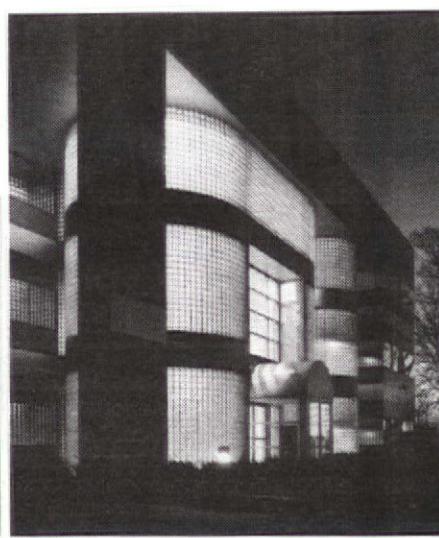
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Mr. O'Leary, a partner in O'Leary Terasawa Partners, currently resides in Ireland.

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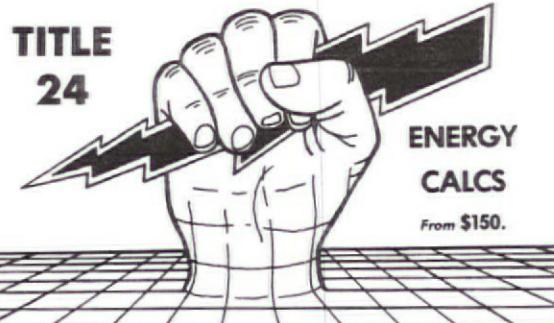
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Union Carbide Building, New York, 1957-60 (from Architecture of Skidmore, Owings & Merrill).

loose masonry jacket.

The building's apparent support system no longer need be identical with its actual system; it is the eye that must be satisfied. The building's apparent masses must be adequately balanced on a visible system of supports whether or not these contain steel. The architect's paramount duty is to satisfy the eye of the beholder. Unexplained cantilevers, impossible spans, invisibly braced and unbuttressed heights jar the sensibilities derived from architecture's early history. It is not the actual frame, as calculated by the engineer, which matters, for in fact, the man in the street is quite incapable of apprehending this. It is the visual system of block placed upon block, which any child can grasp from his early experiments in construction on the nursery floor--or from the illustrations in his storybooks of medieval castles, fairy palaces and golden spires--that must be satisfied by the architect.

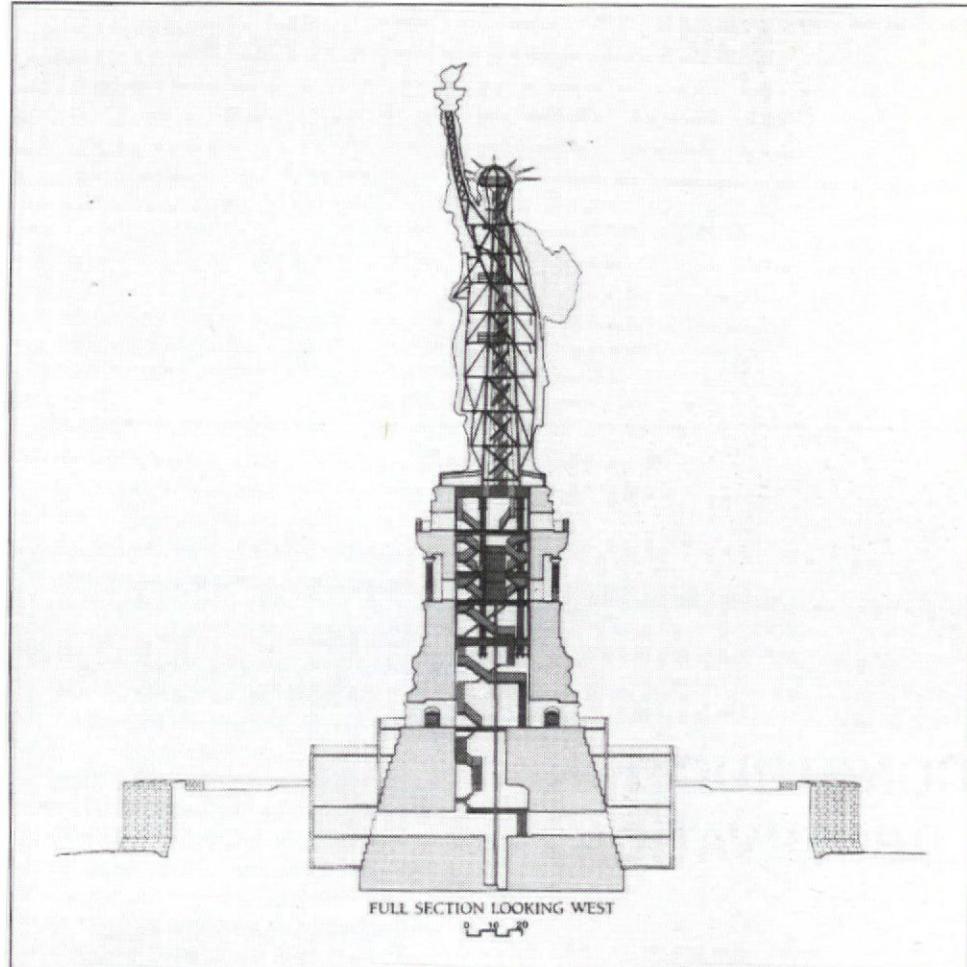
An illustration of the effects of a loose fit of frame and external form can be seen in Home Savings Tower, in downtown Los Angeles. The form of the building was derived from 16th century French castles (and was adapted earlier in the century to a famous New York hotel). It is clearly a masonry form descended from centuries of castle-building, turrets and buttresses, steep water-shedding roofs and windows cut in

thick stone walls to serve both utility (ie, to light a ballroom or a dungeon) and to give the wall rhythmic regularity. In its recent 25-story downtown version, these traditional forms are easily converted to contemporary use: the dungeons in the base of the castle immure the cars, the ballroom at the heart of the building serves as a sky lobby, the attic of the steeply-pitched roof houses the air conditioning machinery and the ornate cupolas, gables and dormers at the base of the roof suitably accommodate the executive suites of Home Savings' top management. Finally, the turrets provide ample many-windowed conference rooms or corner offices at each floor, while the sharply projecting cornice at the top of the building makes a convenient ledge from which to suspend the window-washing apparatus.

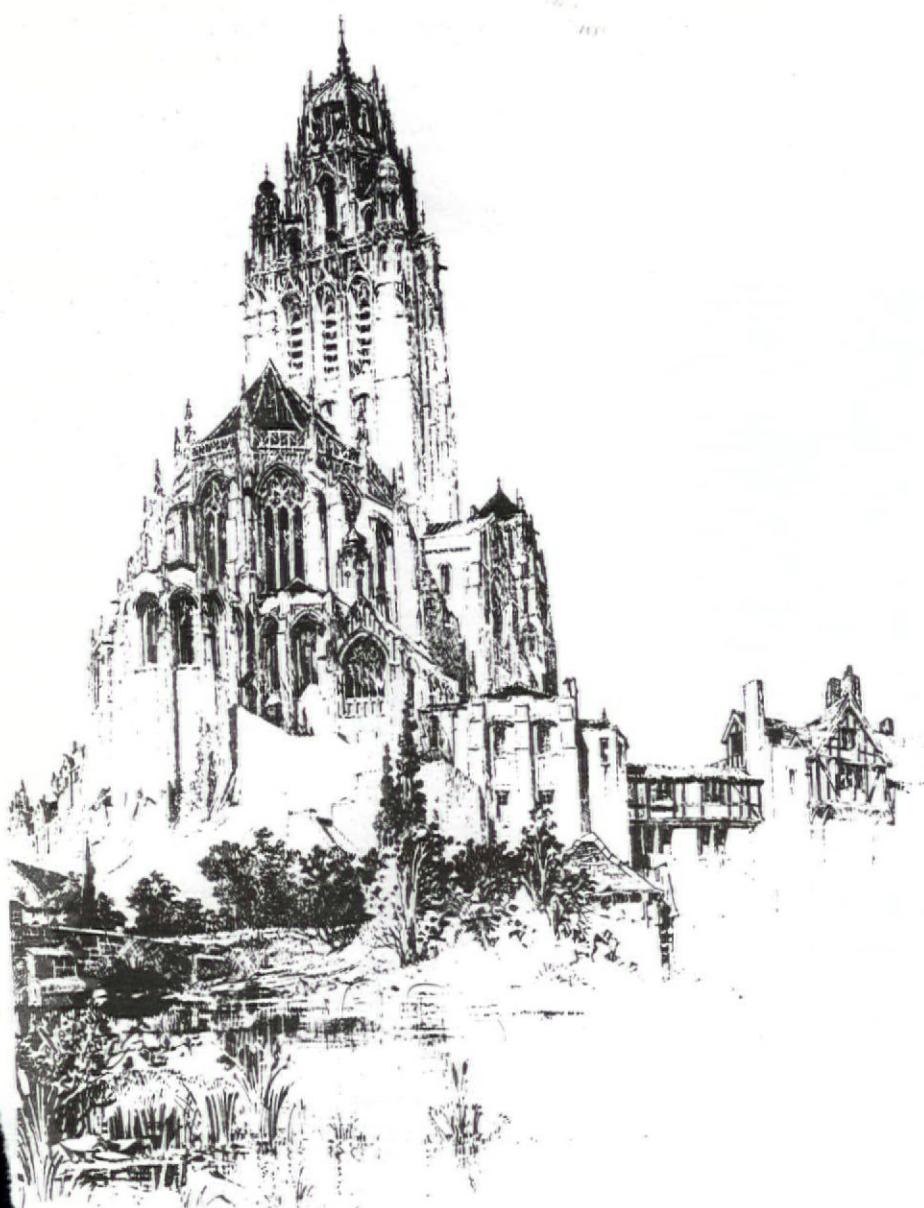
However, it is not with the utility of Home Savings tower that we are concerned, but with the appearance and the actuality of its construction. Like other modern highrise buildings in Los Angeles, it has a metal structure which derives its effectiveness from the strength and continuity of its steel connections, its moment frame, and is designed to resist seismic shock. The masonry cladding of the exterior of the building tells a different story, however. It refers to the stone castle walls of an earlier time from which the building derives its imagery. It obeys laws of masonry construction, stone block upon stone block (or in this case, precast concrete block upon precast concrete block). The positioning of the windows is governed by these laws, not by the steel frame which is only incidental in its relationship to the masonry piers and spandrels. The wall itself sallies and recedes to brace its height, and the apparent weight of the corner turret is borne by a corbel from the main building mass rather than cantilevered from each floor as is the actuality. The eye is satisfied and the time-honored imagery of a tower is maintained by the device of a loose fit between sculpted shell and metal armature that Eiffel and Bartholdi established a century ago in the Statue of Liberty.

Tim Vreeland, FAIA

Mr. Vreeland, an associate with Albert C. Martin, is a professor at UCLA Graduate School of Architecture.



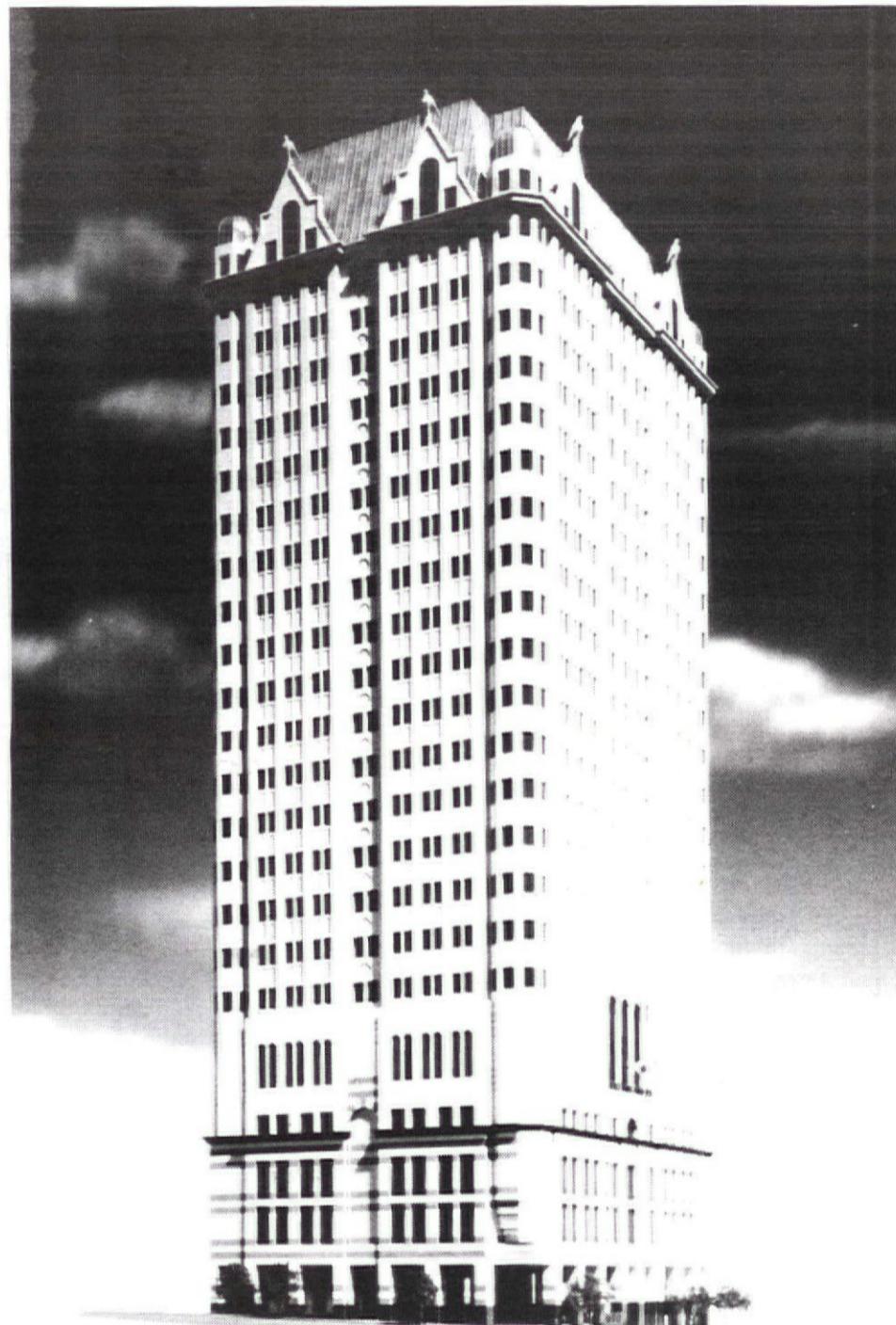
Section through the Statue of Liberty (from Restoring the Statue Liberty).



View of Saint Kavin's Church, Traumburg, Bohemia, 1896 (from Bertram Grosvenor Goodhue).

Last February a two-day conference on Tall Buildings in Seismic Regions was held at the Hilton Hotel in downtown Los Angeles. As one of several architects invited to participate, Tim Vreeland of Albert C. Martin and Associates spoke about Home Savings Tower, one of his firm's buildings.

Home Savings Tower: Masonry Sensibility with a Steel Armature



Model, Home Savings Tower, Albert C. Martin and Associates, 1988 (photo courtesy of Mark Lohman).

Currently we are witnessing an important change in attitude toward highrise structures, principally office buildings--from a steel sensibility in design to a masonry one. In this century, tall buildings are almost invariably built of steel, and for the last fifty years modernist architecture has emphasized their steel nature. From this sensibility was born the Rationalist highrise in which the building's plan, cladding, shape and appearance are all related to the steel structure. Preferred cladding materials were glass and lightweight metal panels that did not detract from the steel skeleton, but rather emphasized its lightness, linearity, and cage-like nature. The plan became a subdivision of the steel bay system; the planning module was always directly related to column center lines. The cage-like nature of the structure was further reinforced by the overall building form and appearance. Top and bottom were very much alike, often identical--if you reversed the building on its invariably flat top it would look very much the same, since the aggregating com-

pressive forces in a steel column do not dramatically display themselves from the bottom to the top as they might in masonry.

The Rational Office Building has dominated architecture since I was in school in the 50s and before. But tall structures were not always steel. For centuries, for millennia, tall buildings were built of masonry. This sensibility--not steel towers, but towers of stone--haunts our dreams. Bell towers and clock towers, ancient lighthouses, castle towers and cathedral towers, church spires, campaniles, ziggurats and minarets, all these forms from history are evocative of man's aspiration to build high. They recall specific images of stone buildings embedded in our memories, however distantly. We will never respond emotionally to the Rational Office Building as we will to one of these.

This may seem like heresy to the strict modernist, because it involves divorcing the building's form from its method of construction. It suggests that the tall buildings of today can be the dream towers of our memory, while retaining all the advantages of steel construction--a masonry sensibility with a steel armature. The most fitting illustration is a well-known work by the 19th century's most gifted engineer, Gustav Eiffel, justly famous for the fluidity of his steel work. It was Eiffel, naturally, who provided the steel armature for that great piece of sculpture in New York harbor. Although actually clad in copper, the Statue of Liberty emerged from Bartholdi's studio with a masonry sensibility, stone being the sculptor's natural medium: broad at the base, tapering towards the top, with most of its sculptured interest (the torch, the spiked crown) saved for the top where, in stone, it is most easily achieved and best observed. Returning to masonry construction would be patently absurd, but adopting a masonry sensibility affords all the advantages of steel construction. By insisting that the steel armature of our tall buildings be always inherent in the buildings' aesthetics, we have severely limited the potentialities of steel, potentialities that Eiffel was well aware of and with which he fully experimented. By freeing the building's external form from its steel supporting system, as Eiffel unhesitatingly did in the case of his one American work, we allow the building to return to a long tradition of tall buildings which vastly predates steel construction but which consequently taps depths of memory and recall in our psyche much more profoundly than the brief history of steel buildings can.

How does this observation affect the designer? First, the column grid becomes secondary to the far more important positioning of the windows in the facade (and not identical with it, as in Rationalist Office Buildings). The ability to place and shape windows in a facade has always been one of the architect's principal tasks, and is what distinguishes an architect. The masonry pieces that occur between the windows are secondary to the windows themselves and the architect need only determine that they be judiciously placed to support the wall. Similarly, the steel column's precise position is no longer of primary importance: it can be placed to serve the engineer's purpose, wherever it will fit in the building's

DESIGN COMMITTEE MEETING

The AIA Committee on Design holds meetings in various parts of the United States with themes appropriate to each locale. Thus last November's meeting in Los Angeles was meant to focus on 20th century American architecture. The "city of the future" was thought to be the exact place to culminate a year's program with an emphasis on whatever is current, urgent, and in need of design attention. The program included tours, lectures and panel discussions punctuated by bus rides, receptions and animated personal conversations. The tours included the Santa Monica Museum of Art with Frank Gehry there to discuss it, the Eames House, the Schindler, Ennis-Brown and Lovell Health houses, LACMA and its new Japanese Pavilion, Kate Mantilini, MOCA, the Millard House and the Gamble House. The sessions and arrangements were skillfully organized by Barton Phelps.

Keynote speaker Vincent Scully was the great draw. Those who had heard his lectures before came to be inspired again. Many of us came to hear him for the first time. We were not disappointed by his charm or his forcefulness, and his theme was especially appropriate for the occasion. He spoke in favor of context rather than style, and provided examples from the past two decades to illustrate the revival of classical and vernacular traditions. Scully asserted the need for architects to see themselves less heroically. He advocated a willingness to work within our own

contexts. Then he gave us Ricardo Bofill and Robert Venturi as exemplars of this direction. (Some other reviewer will have to help the reader understand this connection. I have tried to no avail.)

Scully showed us much of Bofill's work in Paris. Despite its intimidating scale and ruthless stylistic insistence, I tried to be generous in seeing these monumental residences as appropriate to purpose and context. Perhaps the French psyche is so different from ours that such architecture is appropriate. Perhaps children are excited by the grandness of it all. Perhaps Bofill does not view himself as a hero. Perhaps Professor Scully could have found better examples to support his theme.

If the revival of the classical tradition is one of the positive developments in architecture, Scully pointed to the revival of an interest in vernacular architecture as the other good sign. His choice of Robert Venturi as a principal proponent of this revival was less surprising that his choice of Bofill, and perhaps less interesting. We have often seen the housing for the elderly in Philadelphia, the houses for his mother and for remote vacation sites, and his work at Princeton and in London. But I would have thought that the vernacular revival was more about life and use and place than about style. Unfortunately, the images' main emphasis was wit and cleverness in the arrangements of stylistic elements. Venturi's work is more instructive than Scully revealed.

In retrospect, Professor Scully did engage our attention with regard to the central question of architectural direction and character. He effectively inspired active discussion. But he left us with confusing images and not much help.

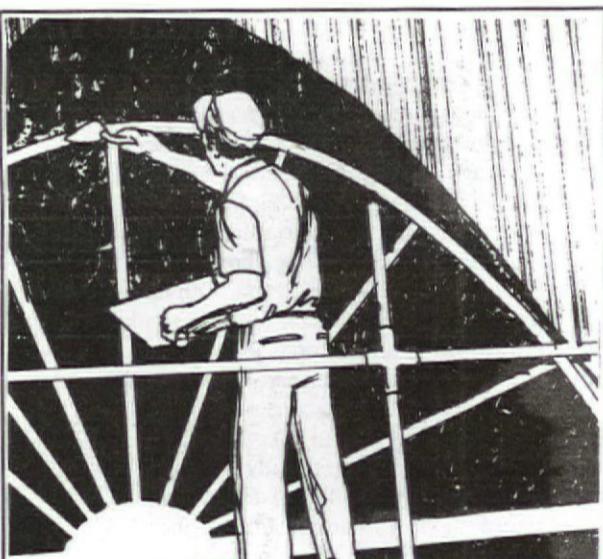
On the following day, C.W. Westfall, an architectural historian on the faculty at the University of Virginia, presented an elegant and provocative thesis regarding the last years of the American city. He asserted that the "real" American city was based on principles of the Constitution. Some seven such principles were cited and small towns were given as excellent examples of the hierar-

chical order of the true American setting. According to Westfall, civic order prescribes the most prominent location to be the center of democratic government, a separate place for the church, a proper location for residences, and overall a calm sense of everything in its proper place. We were not surprised that he used Jefferson's academic village as an especially significant example of the relation between American ideals and American urban form. Against the strictness of these values and models, Professor Westfall presented his compelling thesis that the American city was dead. Certainly our existing cities are, by contrast, not so clearly understood hierarchically. Perhaps, however, they are more thoroughly democratic, more multi-valued, less autocratic, more open. Westfall appeared not to notice the elitism of the academic village with its class structure that placed students just a notch above the basement levels for slaves. In any case, the attempt to see the Constitution as a set of rules for urban form is clearly far-fetched. And the attempt to define the true American city by 18th century ideals seems less than useful. Our social ideals are by now far too complex and the mere size of our towns and cities far too large to allow for a simple visual/spatial order. If Professor Westfall's overall thesis seemed extreme, his underlying theme of "social appropriateness" deserves greater attention. How will we encourage each client and each architect to consider a system of social significance so that every project finds an appropriate site and every design seeks only an appropriate prominence and public meaning?

The Design Committee meeting included other talks and panel discussions. An AIA Presidential Citation was presented to the Los Angeles Cultural Affairs Commission. We should have more such mini-conferences with equally provocative presentations and similarly evocative tours.

Robert Harris

Mr. Harris, Dean of the USC School of Architecture, is a member of the National AIA Committee on Design.



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Topping feels that the existing zoning code, over 40 years old, is fundamentally obsolete and needs a major overhaul. Its basis of standardization and uniformity no longer fits the City's diverse growth patterns. In its place, the Department is proposing a new zoning code which is suited to individual neighborhoods and communities and which will be implemented with the community plan revisions.

Topping concluded by mentioning several new ideas being studied. They included, among others, neighborhood planning projects which would provide a link between neighborhoods and the City, and a RUDAT-type design process to target specific communities' urban design problems. The Planning Department, with the support of the Urban Design Advisory Coalition, the San Fernando Valley Chapter/AIA, and a grant from the National Endowment for the Arts, has successfully completed "Vision Van Nuys", the first in a series of planned charettes.

Topping believes that the LA/AIA can make a significant contribution to the revitalized city planning effort, and has personally participated in several recent Chapter events. In addition his presentation at the November Urban Design Committee meeting, he participated in the Chapter's October seminar "Architects and Growth Management: Shaping the Future", and he addressed the December LA/AIA Board of Directors meeting. With his encouragement and the LA/AIA Board's commitment to a voice in shaping public policy, Topping and the Urban Design Committee are developing a new alliance. In the coming weeks, the Urban Design Committee will be developing an agenda with the City Planning Department, and we encourage Chapter members to communicate their concerns and ideas.

Riccardo Capretta, AIA and Marc Futterman

Mr. Capretta, Co-Chair of the Urban Design Committee, is Vice-President of

Development at Katell Properties. Marc Futterman, Co-Chair of the Urban Design Committee is a Senior Urban Designer at Johnson Fain and Pereira Associates

Government Relations Committee

The relationship between politics and architecture is of critical concern to a wide cross-section of society. More and more people have an opinion on quality of life issues such as affordable housing, lack of open space, and development controls. This is reflected in the rise in growth-related ballot initiatives.

The LA/AIA Government Relations Committee is dedicated to exploring these issues as they relate to us as architects and concerned citizens. We invite LA/AIA members to participate in a dialogue with community leaders at our monthly meetings this coming year. Meetings will be announced in *LA Architect*.

Gary Goldblum, AIA

Mr. Goldblum is Chairman of the LA/AIA Government Relations Committee.

Code Talk

On November 3, 1988, the LA City Planning Commission held a public hearing on a proposed substandard street interim control ordinance (City Plan Case no. 88-0339-ICO) south of Mulholland Drive and north of Sunset Boulevard between Outpost Drive and the San Diego Freeway, encompassing community plan areas of Hollywood, Bel Air and Beverly Crest. The interim ordinance was prepared by the Planning Department staff at the request of City Council Planning and Environmental Committee relative to motions introduced by Councilmen Michael Woo and Zev Yaroslavsky.

The proposed ordinance temporarily prohibits the issuance of building permits to erect, construct, or add to any residential building or structure on certain lots for the following reasons:

1. The area contains miles of unimproved streets that are narrow, often unpaved, and substandard according to the city's standards for hillside streets.

2. The lack of adequate infrastructure has burdened city agencies in their ability to adequately respond to emergencies such as fires, earthquakes, floods and slides.

3. In recent years, there has been an increasing number of large, single-family homes constructed on non-conforming lots taking access from substandard streets.

The ordinance would prohibit the issuance of building permits for one year from the effective date except for project permits that have been approved prior to that date, or vested rights accrued prior to that date. The zoning administrator shall have the authority to issue project permits and may impose conditions on the same basis as approving a conditional use permit.

There are exceptions. The ordinance shall not apply to any construction in which a building permit is required in order to repair unsafe or substandard conditions ordered by the Department of Building and Safety, or in order to rebuild as a result of destruction by fire, earthquake or other natural disasters. In these cases, permits will be issued with restrictions. Other exceptions are allowed for projects which meet all of the following criteria: the lot coverage of all structures does not exceed 50 percent of the lot; the floor area ratio of the principal structure does not exceed 1:1; side yard setbacks are ten percent of the lot width or five feet, whichever is greater; the lot on which the project is to be built has frontage and takes access from an approved street; parking is provided at a ratio of one covered parking space for each 1000 square feet of gross floor area of all habitable structures.

Exceptions are also allowed for remodeling, additions of up to 500 square feet; for projects located on lots included in a subdivision for which the tentative tract map was approved after January 1, 1979; and for projects located on lots designated by the Hollywood community plan or the Bel Air/Beverly Crest district plan as low

medium density housing or less restrictive.

By the time this article is published, the Planning Commission will have held a public hearing on the hillside ordinance. The LA/AIA Code and Planning Committee recommends that anyone who has a project within the affected area contact the Planning Department for a copy of the proposed ordinance. The committee will keep you informed of future action.

Rudolph V. DeChellis, AIA

Mr. DeChellis is Chairman of the LA/AIA Code and Planning Committee.

Preservation Awards

The California Preservation Foundation invites you to submit your best work in the preservation of historic resources in California. Membership in the California Preservation Foundation is not necessary.

Projects must be located in California or deal with a California subject. Entries must have been completed between January 1, 1984 and December 31, 1988.

Award categories are restoration, rehabilitation, adaptive re-use, preservation/stabilization, cultural resources studies and reports, and craftsmanship. Projects may be entered in more than one category. Previously submitted projects are ineligible, unless jurors determined that the project was incomplete when previously entered. The submission deadline is 5 pm, February 20, 1989. Winners will be notified by March 15. Awards will be presented at the California Preservation Conference on April 22. For further information call (213) 478-0995.

Dues Announcement

If you have not yet paid your Chapter dues, please note that there was a \$25 incorrect assessment on your bill. Please deduct this amount from your payment. Please note that the Architecture Foundation of Los Angeles is an independent affiliated entity of the AIA, and membership requires a separate check for \$25 made payable to AFLA.

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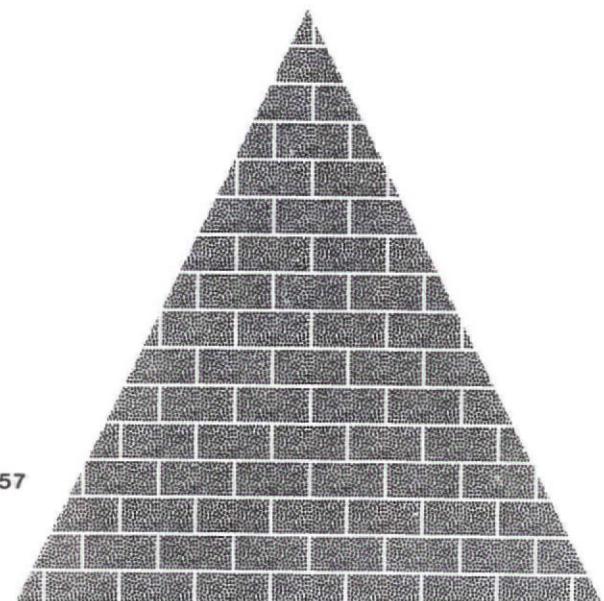
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sion, building codes, materials and building industry operations. For instance, requirements for reducing dust and other airborne emissions will change construction practices and methods, and restriction on the use and application of coatings will affect building materials, their availability and manufacturing process. Furthermore, the AQMP aims to achieve a better balance between jobs and housing and promotes the development of rail transit, suggesting major changes in development patterns. These issues, combined with increasingly complex development regulations and the ongoing antagonism between protectionist communities and profit-seeking developers, will continue to challenge architects and urban designers.

Through Chapter participation on the SCAQMD Task Force, not only can we have a direct voice in shaping these issues, we can also contribute our skills for visualizing the effects of abstract policy statements on urban form.

The following are key points of the resolution:

"The Board of Directors of the LA/AIA supports the adoption of the SCAQMD and SCAG plans, and finds that further analysis and debate of these far-reaching plans is necessary prior to implementation. The LA/AIA is particularly concerned that the following be addressed:

1. The proposed regional plans be coordinated with the goals and objectives of the LA 2000 plan.

2. Clarification of the relationships between the land use and transportation components of the plans, and their impact on urban form at regional, sub-regional and local scales. This should include further study of the "galaxy of cities" concept, as well as alternative prototypes and models, alternative transportation infrastructure, fuels and demand management systems, open space and environmental conservation, preservation of existing urban fabric, energy and resource conservation.

3. Inclusion of an urban design element in the planning process which interprets and visualizes the effects of policy upon urban

and architectural form, establishes a process which implements regional policy through local design, and creates new codes and regulations.

4. Study of the impacts of restrictions on coatings, solvents, dust generation, deliveries, and building process upon the building industry."

Furthermore, the resolution directs the Board to instruct Chapter committees, such as the Urban Design Committee, Government Relations Committee, and Housing Committee, among others, to analyze and make recommendations regarding the AQMP to the Board, discuss these issues with other AIA Chapters in Southern California, and sponsor public seminars.

Although the air quality district is not the ideal organization for regional planning, and although many questions about its plans and methods have yet to be answered, the process is refreshing after years of lost opportunities and in-fighting between jurisdictions. While the AQMP may seem narrowly focused -- it is after all a technically-driven plan which aims to balance complex scientific criteria related to pollutant chemicals -- it nevertheless establishes an agenda and mandates a public process which can be used to develop an enriched civic life and a more fulfilling range of urban forms.

Marc Futterman and Robert Shaffer, AIA

Mr. Futterman, Co-Chair of the Urban Design Committee, is a Senior Urban Designer at Johnson Fain and Pereira Associates.

Mr. Shaffer, Chairman of the subcommittee which drafted the Resolution, is a Senior Urban Planner at Johnson Fain and Pereira Associates.

Urban Design Alliance

On November 29, 1988, Kenneth Topping, Director of Planning for the City of Los Angeles, reviewed current department projects at a meeting of the LA/AIA Urban Design Committee. Topping discussed the Los Angeles 2000 report and various

citywide planning efforts including the growth management plan, air quality element and transportation element, community plan revisions, citizen planning advisory boards and revisions to the zoning code. The meeting became a springboard for a new relationship between the Chapter and the City Planning Department.

The Los Angeles 2000 report, developed by a Mayoral committee, is a far-reaching plan which is intended to guide the City into the next century. Topping stated that the two most significant issues it raises are calls for a regional growth and environmental management authority, and revisions to state regulations on infrastructure spending, including the Gann Initiative and Proposition 13. He also commented that LA 2000 combines relevant aspects of previous city plans with new solutions to new problems. The collaborative effort by public and private sectors, Topping said, may well evolve into an advisory implementation commission. Finally, a design charette to illustrate the effects of the LA 2000 plan of Los Angeles' urban form may be undertaken.

Topping stated that the growth management plan (GMP), which initially began in response to capacity limitations at the City's Hyperion sewage treatment facility, will be a multi-purpose program which responds to many growth-related issues. The present system of interim control ordinances, which applies to specific problem areas, will be replaced by a comprehensive system of incentives and disincentives to guide growth.

The air quality element is being developed in response to mandates by the South Coast Air Quality Management District (see preceding article). The aim is to minimize automobile pollution by reducing the number of trips through a jobs/housing balance and mandatory ride-share programs.

The transportation element of the citywide plan is now being studied. Transportation was only partially developed in the original Centers Concept, and in some cases as linear patterns along freeway

corridors and arterial streets. The Department's current approach is to coordinate land use and transportation planning to clarify existing and emerging centers and the links between them, especially with public transit.

Re-examination of the Centers Concept is also stimulating reconsideration of how issues "flow up and down" between citywide planning requirements and those of communities and neighborhoods. It is hoped that the plans and processes will establish strong guidance, clear rules, and communications to reduce the "plan bashing" of both residents and developers. Community design review boards will look not only at design details, but more importantly, at how buildings relate to their urban context.

Topping's most significant comments concerned the ten community plan revisions currently underway. In Los Angeles, there are 35 well-defined community plan areas. The challenge is to integrate two-dimensional land-use planning with three-dimensional massing, community scale transportation needs, and historic resources. The current schedule insures that all plan revisions are started by 1993 and completed by 1995, with priority given to older plan areas, those encompassing more than one council district, and those with available computer mapping. The Planning Department has undergone some administrative reorganization to increase efficiency and communications, and an urban design team is being created to provide expertise for the community plan revisions.

Citizen-based community planning boards (CPBs) are being formed as advisory committees to monitor implementation and provide links between residents and City departments. However, although the goal is to implement all 35 CPBs by 1995, the funding for this program is unresolved. In New York City, for example, the equivalent of a CPB costs \$4 million per year to maintain.

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The new year has brought a number of important changes to the Chapter. In December, 1988, the LA/AIA Board decided not to renew the contracts of Executive Director Victoria Crayne and public relations consultant Carl Terzian Associates. However, the Chapter office is fully staffed and operational, and a search is underway to fill both positions.

The search committee for the Executive Director is Chaired by LA/AIA Vice-President/President Elect Raymond L. Gaio, AIA, and includes LA/AIA President Fernando Juarez, AIA, Martin Gelber, AIA, Robert Harris, FAIA, Barbara Horton, Kate Diamond, AIA and Barton Phelps, AIA. Arthur Golding, AIA is chair of the public relations search committee. Members suggestions about filling the two posts are welcome, and should be addressed to the appropriate search committee chair.

The Chapter's move to the Wiltern

Building has been postponed until March, when construction of the space will be complete and a Certificate of Occupancy will have been obtained. The address at the Wiltern is 3780 Wilshire Blvd., Ninth Floor, Los Angeles, CA 90010. Members will be informed of all details of the Chapter move as they become available.

Shaping the Future
In the midst of the debates over clean air, growth management, and traffic relief, the LA/AIA Board of Directors has taken a lead in supporting plans developed by the South Coast Air Quality Management District (SCAQMD) for shaping the future of our region. At its December 6, 1988 meeting, the Board unanimously passed a resolution developed by the Urban Design Committee supporting adoption of the Air Quality Management Plan (AQMP) with conditions calling for further study of issues which affect architecture and urban design. The resolution also requested participation of Chapter members on SCAQMD task forces that will be formed to develop the plan.

The proposed AQMP is a policy document which establishes broad strategy for attaining clean air standards enacted by Congress. The SCAQMD's approach proposes both direct controls on pollution sources, such as auto and industrial emissions, and the resolution of other regional problems which contribute to polluted air including congestion, long commuting distances, and over-reliance on the internal combustion engine. To this end, SCAQMD has collaborated with the Southern California Association of Governments (SCAG) to develop a growth management plan and a regional mobility plan as primary components of the AQMP.

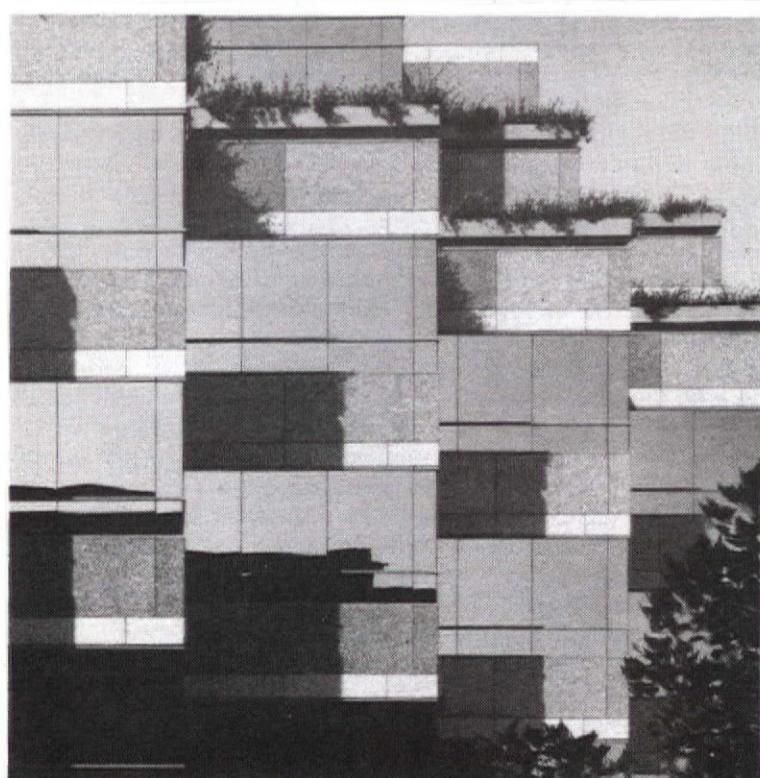
A policy document, the AQMP establishes general standards and guidelines which will require further study before adoption and implementation by local governments and other agencies. Unlike previous regional plans which were frustrated by local opposition, the AQMP is legally empowered by court order. If it is not implemented, the US Environmental Protection Agency will implement its own plan. The SCAQMD Board of Directors will meet on March 17, 1989 to vote on the adoption of the AQMP.

The proposals in the AQMP will touch almost every aspect of life in Southern California. For architects, it will have an impact on the function and appearance of the urban environment, business aspects of the profes-

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L.A. ARCHITECT



Aftermath of earthquake, Mexico City, 1985.

Earthquake Seminar

As leader of the building team, the architect has a growing role to play in earthquake hazard mitigation. Design decisions by architects and other team members often determine overall building performance that significantly affects loss of life, property damage, and disruption resulting from earthquakes. To help you make seismically sound and cost-effective decisions, the AIA/ACSA Council on Architectural Research and the LA/AIA are conducting a workshop, "Designing and Building for Earthquakes in Southern California," February 24-25 at the Biltmore Hotel. The workshop will provide state-of-the art design, construction, and management knowledge and techniques needed to produce seismically safe buildings and cities.

The speakers include, among others, Christopher Arnold, AIA, President of Building Systems Development, Inc. of San Mateo, a leading expert on architecturally seismic design; Eric Elsesser, Vice President, Forel/Elsesser Engineers, Inc., San Francisco, a leading engineer in seismic design; Professor Henry J. Lagoria, AIA, University of California, Berkeley, a leading seismic design educator; Richard K. Eisner, AIA, AICP, Director, San Francisco Bay Area Regional Earthquake Preparedness Project; and Donald E. Geis, President, Geis Design-Research Associates, Potomac, Maryland, the AIA and ACSA's primary natural hazards consultants.

The two-day seminar, which costs \$195, includes two luncheons, a reception, a resource workbook, and a copy of the report *Architectural and Urban Design Lessons from the 1985 Mexico City Earthquakes*. The student rate is \$80.

A detailed pamphlet describing the speakers for the seminar is included along with this issue of *LA Architect*. Space can be reserved by filling out the registration form and sending it, with your check to Karen N. Smith, AIA/ACSA Council on Architectural Research, 1735 New York Avenue, NW, Washington, DC, 20006.

Antitrust Laws

On June 19, 1972, the American Institute of Architects was found guilty of violating federal antitrust laws and ordered and adjudged to sign a consent decree. This decree restrains the AIA from adopting or disseminating any policy statements which prohibit or limit its members from submitting price quotations for architectural services, or implying that the submission of price quotations for architectural services is unethical, unprofessional or contrary to Institute policy. For the purpose of securing compliance with the consent decree, United States District Judge Charles R. Richey authorized that representatives of the Department of Justice be permitted access to all books, ledgers, accounts, correspondence, memoranda, and other records and documents relating to any of the matters contained in the consent decree.

Compliance with the consent decree has been interpreted by the Department of Justice in the broadest sense. In the last few years, two chapters of the Institute have been investigated by the Attorney General's Office for possible violation, forced to produce all books, ledgers, accounts, correspondence, memoranda, records and documents. The investigations stemmed from discussions and written records of officers of the chapter, committee chairs, committee members and chapter members.

The chapters being investigated have been forced to pay substantial legal fees to defend themselves. Prosecutors can seek felony convictions with sentences up to three years in jail and fines up to \$100,000 for individuals, and \$1 million for associations, including local AIA Chapters, if found guilty.

In view of the costly defense experienced by these Chapters, the AIA has prepared *AIA and Antitrust, a Guide for Compliance*. This publication was distributed to all AIA chapters and components during mid-1988 to introduce the antitrust laws and the kinds of conduct they permit and prohibit. Chapter Officers, committee chairs and all chapter members should familiarize themselves with it. A copy of this publication can be obtained by sending \$5 to the LA/AIA office to cover reproduction, postage and handling. A brief synopsis herein follows.

Antitrust: Antitrust compliance is being considered as the thirtieth minimum standard of member service. Antitrust laws, which exist to ensure that our economy remains competitive, dictate that "contracts, combinations and conspiracies in restraint of trade" are unlawful. The concept is deliberately broad. No special form of words is necessary for an agreement to exist; it need not be written or expressly stated. Thus, even the appearance of collusion can result in serious legal consequences.

Price-fixing: Agreements between or among competitors that raise, lower, set or stabilize prices at any level are unlawful, regardless of the method used. Thus, architects cannot collectively agree on or otherwise dictate a formula or methodology that results in uniform or stabilized pricing,

such as a standard multiplier or direct personnel expense. They cannot agree on price-related terms and conditions like discounts, allowances, limits of liability or overhead rates.

Discussions of fees are limited to sharing techniques, and members must make independent business decisions on methods used in their own practices. If, in a discussion of methodology, actual numbers, percentages or formulas are used, and the architects subsequently quote identical or similar proposals, the results could be disastrous. Liability for an antitrust violation does not require that competitors succeed in raising or stabilizing fees, only that an agreement on prices was reached. Such an agreement could be inferred from competitors' conduct or market conditions.

Boycotts: Agreements among architects not to deal with a potential client, supplier or another competitor is generally unlawful, particularly where it is intended to prevent another competitor from competing as effectively or vigorously as he or she otherwise would. This does not mean that members cannot informally exchange information with one another about clients or contractors who are easy or difficult to work with, as long as members make their own business decisions. As with price-fixing, although the boycott may have been meant to prevent "unprofessional" or "unfair" business practices or to protect the public or a fellow professional, this is not a recognizable defense.

Divvying up business: Architects acting alone or in firms may accept or decline commissions, but an agreement among competing architects to divide or allocate clients or markets is unlawful. Even informal unwritten understandings that professionals will refrain from doing business with one another's clients violate the law. This means that potential candidates for a project cannot agree that they will not compete against one another, nor can they agree that all but one of them will submit merely "complimentary" proposals on the project. Either arrangement, by attempting to predetermine who gets the job, eliminates competition and is illegal by business definition.

The antitrust laws do not bar joint ventures in which each member of a team contributes to the project. However, it is not a joint venture for a group of architects to agree that only one member of the group will seek a particular project. In addition, the law recognizes the public service aspect of professional practice, that voluntary endeavors by professionals can promote rather than restrain competition.

Antitrust laws are sometimes counterintuitive, and instinct is no substitute for knowledge in avoiding areas of risk. No part of the Institute is exempt from the antitrust laws, however compliance with the antitrust laws need not paralyze the AIA.

Fernando Juarez
LA/AIA President